

Cantate

Am zweiten Weihnachtstage

„Christum wir sollen loben schon“

1291

Feria 2 Nativitatis Christi.
„Christum wir sollen loben schon.“

Soprano.

**Cornetto, Oboe d'amore,
Violino I. col Soprano.**

Alto.

Trombone I., Violino II.
coll' Alto.

Tenore.

**Trombone II., Viola
col Tenore.**

Basso.

Trombone III. col Basso.

Continued.

[illegible]

- - - - - len lo - - - - - ben schon,
 schon, wir sol - len lo - - - - - ben, Chri - stum wir sol - len lo - - -
 schon, lo - - - - -
 schon, wir sol - len lo - - - - - ben, wir sol - len lo - - - - -

5 6 6 5 4 8 6 4 6 5 7 6 5

- - - - - ben schon, der rei - - - - - nen Magd Ma - ri - en Viol.
 - - - - - ben schon, der rei - - - - - nen Magd Ma -
 - - - - - ben schon,
 - - - - - ben schon,

6 6 5 7 6 7 6 5 4 (1) 6 7 6 7

der rei - - - - -
 Sohn, der rei - nen Magd Ma - ri - en Sohn,
 ri - en Sohn, der rei - nen Magd Ma - ri - en
 der rei - - - - - nen Magd Ma - ri - en Sohn, der rei - nen

6 6 6 5 4 6 6 - 6 6 5 6 6 7 6 4 5 6 6



First system of the musical score. It features five staves: a vocal line (Soprano) and four piano accompaniment staves (Right Hand, Left Hand, and two lower staves). The key signature is one sharp (F#). The lyrics are: "nen Magd Ma - ri - en der rei - nen Magd Ma - ri - en Sohn, Sohn, Ma - ri - en Sohn, der rei - nen Magd Magd Ma - ri - en Sohn, der rei - nen Magd". Fingerings and articulations are indicated by numbers and symbols like 'st' and '6 4'.




Second system of the musical score. The lyrics continue: "Sohn, Ma - ri - en Sohn, Ma - ri - en Sohn, so weit die Ma - ri - en Sohn, so weit". The piano accompaniment includes various rhythmic patterns and fingerings, with some staves showing rests.



Third system of the musical score. The lyrics are: "so weit lie - be Son - ne leucht, die lie - be die lie - be Son - ne leucht,". The system concludes with a final cadence. Fingerings and articulations are clearly marked throughout.



First system of the musical score. It features a vocal line (Soprano) and a piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are: "die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht". Fingerings are indicated by numbers 1-5 below the notes.



Second system of the musical score. The lyrics continue: "weit", "die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht". The piano accompaniment continues with a steady eighth-note pattern. Fingerings are indicated by numbers 1-5 below the notes.



Third system of the musical score. The lyrics continue: "ne leucht", "so weit die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht", "so weit die lie-be Son-ne leucht". The piano accompaniment continues with a steady eighth-note pattern. Fingerings are indicated by numbers 1-5 below the notes.

Welt En - de reicht, an al - ler Welt En - de reicht, an al - ler Welt En - de reicht, an al - ler

und an al - ler

Der Welt Ende reicht, und an al

6 4 6 5 (4) 7 5 5 4 6 7 6 3 6 5 6 5 4 3

ler Welt En - de reicht, und an al - ler Welt En - de reicht, ler Welt En - de reicht, an al - ler Welt En - de reicht, En - de reicht.

The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff is for the Soprano voice, followed by the Alto, Tenor, and Bass voices, and the Piano accompaniment at the bottom. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 12 measures. The vocal parts enter in the second measure with the melody. The piano accompaniment provides a rhythmic and harmonic foundation, featuring a mix of eighth and sixteenth notes. The piece concludes with a final cadence in the twelfth measure.

forte

wer - ben;
(forte)

6 6 5 3 6 5 (4) 6 6 5 4 6 5

piano

o du von Gott er - höhte Cre - a - tur, be - grei - fe

(piano)

7 5 6 4 5 6 6 7 6 7 6 6 6 6 6

forte

nicht, nein, nein, be - wundre nur, be - grei - fe nicht, be - grei - fe

piano

6 7 5 5 6 6 6 6 6 6 6 6 6 6 6

- fe nicht, nein, nein, be - wundre nur: Gott will durch Fleisch - des Fleisches Heil er -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

forte

wer - ben, des Fleisches Heil er - wer - ben.

forte

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

piano

Wie gross ist doch der

Schö - pfer al - ler Din - ge, und wie bist du ver - ach - tet und ge - rin - ge, um

forte

dich dadurch zu ret - ten vom Verder - ben. (*forte*)

piano

Wie gross ist doch der Schö - pfer al - ler Din - ge,

und wie bist du ver - ach - tet und ge - rin - ge, um dich dadurch zu ret -

ten vom Ver-der ben, um dich zu ret - ten, um dich zu ret - ten, um dich da-durch zu ret - ten vom Ver-der ben.

Da Capo.

RECITATIV.

Alto. Der Gnade un-ermesslich's Wesen hat sich den Himmel nicht zur Wohnstatt auser-le-sen, weil keine

Continuo. Grenze sie umschliesst. Was Wun-der, dass althier Verstand und Witz ge-bricht? ein solch Geheimniß zu er-gründen, wenn sie sich in ein keusches Her-ze giesst. Gott wäh-let sich den rei-nen Leib zu einem Tempel seiner Ehren, um zu den Menschen sich mit wundervoller Art zu keh-ren.

B.W.XXVI.

piano
piano
piano
 STA.....
 Jo-han-nis freu-den.vol-les Sprin-

7 6 6 6 6 5 5 (75) 4 3 (6) 6 6 6 7 7

pianissimo
pianissimo
piano
pianissimo
forte
 (piano)
 gen, Jo-han-nis freu-den.vol-les Sprin-gen er-kann-te dich, mein Je-su,

4 6 6 6 7 7 (4) 6 6 5 5 5

forte
forte
forte
 schon, Johannis freuden volles Springen erkannte dich, mein Je-su, schon,

6 6 6 7 5 4 5 6 6 6 7 7

piano
piano
piano
forte
forte
forte

6 6 6 7 6 6 6 6

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The tempo is marked 'piano' in the upper right. The lyrics 'Jo-han-nis freu-' are written below the bass staff. There are fingerings (6, 5, 4, 3, 2, 1) and a 'piano' marking below the bass staff.

Second system of the musical score. It continues the piano accompaniment. The melody is in the treble staff. The bass staff has a bass clef. The tempo is marked 'piano' in the upper right. The lyrics 'den volles Sprin-gen, Jo-han-nis fren-' are written below the bass staff. There are fingerings (6, 6, 7, 7) and a 'piano' marking below the bass staff.

Third system of the musical score. It continues the piano accompaniment. The melody is in the treble staff. The bass staff has a bass clef. The tempo is marked 'piano' in the upper right. The lyrics 'den volles Sprin-gen, Jo-han-nis fren-den volles Sprin-gen er-kann-te' are written below the bass staff. There are fingerings (6, 6, 7, 7) and a 'piano' marking below the bass staff.

Fourth system of the musical score. It continues the piano accompaniment. The melody is in the treble staff. The bass staff has a bass clef. The tempo is marked 'piano' in the upper right. The lyrics 'dich, mein Je-su, schon, er-kann-te dich, mein Je-su, schon, Jo-han-nis freu-den' are written below the bass staff. There are fingerings (6, 6, 7, 7) and a 'piano' marking below the bass staff. The system ends with the instruction 'tasto solo'.

vol - les Springen er - kann - te dich, mein Je - su, schon, er - kannte dich, mein Je - su,

forte *forte* *piano* *piano*

schon. forte *piano*

forte *forte* *forte* *forte*

Allegretto

tasto solo

The musical score is written for piano and voice. It begins with a complex piano introduction in 6/8 time, featuring rapid sixteenth-note passages in the right hand and a more rhythmic bass line. The introduction concludes with a key signature change to one flat (B-flat major/D minor) and a tempo marking of *piano*.

The vocal melody enters in the second system with the lyrics: "Nun da ein Glau - - bensarm - dich". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

The third system contains the lyrics: "hält, so will mein Her - - ze von - der Welt zu deiner Krippe brün - stig drin - gen; nun". The piano part features a prominent sixteenth-note figure in the right hand.

The fourth system contains the lyrics: "da ein Glaubens - arm - dich hält, so will mein Her - ze von der Welt zu dei - ner Krip -". The piano accompaniment continues with the same sixteenth-note figure.

The score includes various musical notations such as trills, slurs, and dynamic markings like *piano* and *(piano)*. The key signature changes from one flat to two flats (B-flat major/C minor) in the final system.

nun da' ein Glaubensarm dich hält, so will mein Herze von der Welt

zu deiner Krip - pe brünstig drin - gen, nun da ein Glau - bens - arm dich hält, so

tasto solo

will mein Her - ze von der Welt zu dei - ner Krip - pe brünstig dringen.

Da Capo.

RECITATIV.

Soprano. Doch wie er-blickt es dich in dei - ner Krip-pe? Es seufzt mein Herz: mit

Continuo.

be - ben - der und fast ge - schloss - ner Lip - pe bringt es sein dan - kend O - pfer dar. Gott, der so

un - er - messlich war, nimmt Knechtsge - stalt und Ar - muth an. Und weil er die - ses uns zu gut ge -

than, so lass' ich mit der En - gel Chö - ren ein jauch - zend Lob - und Danklied hö - ren.

CHORAL.

Soprano.

Cornetto, Oboe d'amore,
Violino I. col Soprano.

Alto.

Trombone I., Violino II.
coll' Alto.

Tenore.

Trombone II., Viola
col Tenore.

Basso.

Continuo.
Trombone III. col Continuo.

Lob, Ehr' und Dank sei dir ge - sagt, Christ ge - born von -

Lob, Ehr' und Dank sei dir ge - sagt, Christ ge - born von -

Lob, Ehr' und Dank sei dir ge - sagt, Christ ge - born von -

Lob, Ehr' und Dank sei dir ge - sagt, Christ ge - born von -

6 6 9 6 7 # 6 5 6 (a) 5 6

der rei - nen Magd, sammt Va - - ter und dem heil - - gen Geist von

der rei - nen Magd, sammt Va - - ter und dem heil - - gen Geist von

der rei - nen Magd, sammt Va - - ter und dem heil - - gen Geist von

von der rei - nen Magd, sammt Va - - ter und dem heil - - gen Geist von

7 5 6 6 6 8 7 5 6 6 6 6 6 # 6 6

nun an bis in E - - wig - keit.

nun an bis in E - - wig - keit.

nun an bis in E - - wig - keit, in E - - wig - keit.

nun an bis in E - - wig - keit.

6 5 6 7 5 6 4 5 6 6 4 5 6 4 5 6